

FUN AND FUNDS

*A Magazine of Entertainment
for Pleasure and Profit*

for
SCHOOL ORGANIZATIONS

— o —

FEBRUARY - MARCH, 1930

— o —

Published by
FUN AND FUNDS, Publishers
TOPEKA, KANSAS

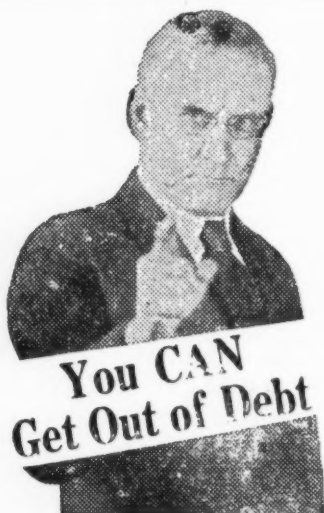
HOB-NOBS



Nationally known—Fast sell'ng—Beautiful four-color display cartons—High quality 5c popular number—The finest Peppermints on the market—Also Wintergreen and Clove Flavors—Distributors wanted.

Send 50c for sample carton (20 5c rolls), value \$1.00.

Hob-Nobs Products Co.
CLEVELAND, OHIO
CD-2



Don't say, "I can't get out of debt"—because you CAN. Nobody could be any deeper in debt than I was and I got out, quickly, easily, and in a dignified way. I wrote to the State Finance Company—I told them very frankly of my situation. In just a few days I had arranged for a \$300 loan—paid ALL of my debts, saved my credit rating—and now I'm repaying the loan in such small monthly installments that I hardly miss the money. Why worry along harassed by debts when it isn't necessary? Clip and mail the coupon TODAY—find out for yourself how easily and quickly a "STATE" loan can be made by MAIL.

STATE FINANCE COMPANY

215 SOUTHERN SURETY BLDG., DES MOINES
Send FREE booklet and information on how to BORROW BY MAIL.

Name _____
Address _____
City _____

Correspondence Confidential

84

WHAT WILL DO MOST TO MAKE YOU HAPPY?

What is necessary to give you the honor, power and success for which you strive? Friends. With plenty of friends nothing is impossible; without friends nothing is worth while.

Your success as a teacher has come through the friendships you have made. Your friend-making qualities have enlisted pupils, parents, board members, and teachers in your behalf. Your happiness, your safety, and your prospect for a bright future depend upon the number and the loyalty of your friends.

Realizing the value of popularity and good will, you will welcome a book that simplifies the matter of making friends. Such a book is TACT AND THE TEACHER by Charles Ray Van Nice. It goes directly to the heart of the teacher's problem; it shows the teacher how to be appreciated. To your school TACT AND THE TEACHER will mean harmony, co-operation, school spirit—progress; to you it will mean friendship, popularity, good will, promotion, increase of salary—success.

"It is the most interesting book for teachers I have ever read." "It discusses the teaching profession honestly, frankly, and courageously." "It is a valuable contribution to education." "I have never read anything like it." "It is filled with sayings that are worth hanging on the wall." "It is the best psychological analysis of teacher success and failure I have ever read." "It is a most ingenious presentation of a neglected subject." "I wish every teacher could read it." These are comments of people who have read the book. That is why we believe that TACT AND THE TEACHER is the most practical book ever written for teachers.

We have been permitted to introduce this book at the very low price of one dollar per copy. There will be copies of this special introductory edition for you if you order now.

PLAINVIEW PUBLICATIONS
LAWRENCE, KANSAS

PLAYS and READINGS

THREE ACT and ONE ACT PLAYS:

Latest and most popular plays for amateurs or professionals: High schools, colleges, legions, churches.

OPERETTAS and ENTERTAINMENTS:

Colorful feature numbers, always enthusiastically received.

READINGS and ORATIONS:

The best humorous and dramatic readings for contests. Orations on subjects of present-day interest by well-known statesmen.

PIANOLOGUES:

Recitations with musical accompaniment, program novelties, and action songs.

CHILDREN'S LIST:

Including recitations and entertainment for every occasion and all ages.

Our 1929-1930 descriptive catalogs are now ready.

Write for free catalogs.

IVAN BLOOM HARDIN CO.
3806 Cottage Grove Ave.,
DES MOINES, IOWA

FUN AND FUNDS

A MAGAZINE OF ENTERTAINMENT FOR PLEASURE AND PROFIT

Published bi-monthly during the school term

by

FUN AND FUNDS

1273 BUCHANAN ST., TOPEKA, KANSAS

C. R. VAN NICE, Editor

Single Copy, 25c

--

\$1.00 per year

TABLE OF CONTENTS

	Page
EDITORIAL AND FEATURES	
The Servant and His Hire	2
The Ouija Board	3
A Simple System of School Savings	5
Amateurs and the Royalty Question	6
The Bridge	6
GAMES FOR THE GROUP	
Stunts for a Valentine Party	7
King and Queen of Hearts	9
Ten Minutes of Truth	9
A St. Patrick's Day Game	9
HOW TO SOLVE THE MONEY PROBLEM	
Dad's Basket Ball Game	8
A Winter or Spring Carnival	8
Use Non-Royalty Plays	8
TRICKS AND STUNTS FOR ENTERTAINMENT	
An Old Fashioned Bouquet	10
Beauty at a Premium	11
A Concurrent Medley	12
COMEDY CUES AND HINTS OF HUMOR	12

THE SERVANT AND HIS HIRE

"What does it pay?" That is the question one asks when offered a job. That is the question a student asks when he is assigned a task, a position, or a part. Of course he does not ask that question aloud, for good taste demands that he support the illusion that everyone is working purely for the good of the cause, but he is fundamentally concerned with what he is to get out of it.

It is not a money reward that the student works for. He wants praise, public notice, approval of someone for whom he cares, and perhaps to some degree practice and training that will enable him to gain further rewards of this kind. The group leader who sees to it that his workers are well paid will not be short of help.

There is no more common error of class presidents, committee chairmen, coaches, and faculty advisors than that of taking to themselves credit without proper regard for their obligation as leaders to divide it up or pass it on. Son's calf too often becomes father's cow. The season's practice of a basket ball player should meet a more serious need than that of bringing glory to the captain or the coach. Contributions representing hours and hours of monotonous pains taking labor are often thrown together into a mass which only serves to raise someone in authority to a position of prominence. So passes the prospects for leadership from many a would-be leader.

The group leader often must be paymaster for his gang. His praise and approval will settle many a debt. When a play coach has been congratulated upon his good work, any reply of his which tends to depreciate him or his work is a blunder; and so is any other reply a blunder, which fails to acknowledge that we did it. The crowd will tip generously the star performer but not the boy who almost made the team. Cheers are the reward of the player who makes the touchdown or the goal, but faint is the acclaim for the workers on bleachers, sidelines, and bench who had a part in making the scoring possible. There will be praise for Little Eva, whether she does her part well or not. Admiration will be expressed by the audience for the work of a passable Simon Legree, but who will pay the boy who held the hounds back stage?

A good leader is one who gets results, but no result is more necessary to his success than that which creates a demand for his leadership among those who are to be led. Good presidents, good captains, good coaches—good executives in either faculty or student body—are none too plentiful. That short sighted selfishness which prevails among ordinary people and which makes them over-zealous to get all possible reward for themselves renders them unsuited for positions of leadership.

The good military leader shares the spoils of victory with his army. The successful captain of industry shares profits with his employees. The efficient school leader from his place in the spotlight acknowledges popular applause with a bow to his co-workers and with a grace which says "WE thank you."

The Ouija-Board

By MARY M. BAIR

It was all the fault of the ouija-board. Sis could make that board do anything. It would tell her the time to the minute. If it said she would be late to school she would sure be late the next morning.

One day I sez—"Sis, ask ouija who's my girl." 'Course I didn't have no girl but I jes' wanted to see what the fool board would say. Sis looked awful hard at the board and it starts right off and says "B M"—jes' like that.

B. M. don't spell nothin' but somehow I thought of Betty Myres and Sis thought of her, too. She looked right at me jes' like sisters look at you and says, "Betty Myres, Betty Myres, that's what it means. Now since you got told on, maybe you won't ask so many questions."

The next night after ouija had said "Betty Myres" I went over to her house to see her brother, Squeaky. I hadn't been there but a minute when in walks Betty and she says to me, "Say, Brick, our Sunday School is going to have a party and 'cause it's Leap Year we have to take some boy and you're the boy I want to take."

Right now I thought of the ouija-board and I said, "Yes."—Funny, ain't it, how that little board knew before I did?

All the boys was at the party. Shanks was there 'cause the party was at his house. Tubby was there and Squeaky and Sunday. (We call him Sunday 'cause his Dad is a preacher). That was the durndst party. Jes' played word games and winkum and little kid games like that. Us boys got tired of it and said we was goin' home. Then some one said—"O here's the ouija-board. Let's ask it when is the refreshments goin' to be served."

The thing won't budge 'till Sis gets her hands on it, then it spells "Kitchen" right out like that. Don't seem like that makes sense but since it had told me Betty Myres, I knew it meant business when it said "Kitchen."

I winked at Squeaky and we sneaked out to the back porch. Then here come Tubby and Shanks and Sunday. In less than a minute we saw what ouija meant, 'cause there was Red Mitchell and Dick Bean right in the act of stealin' the cakes. Had four of 'em on the porch and pokin' two more thru the winder. Dick and Red

made a break for the alley, but they took two cakes with 'em. Jes' as we started after 'em here come Squeaky's Dad and he says—"Here you kids. Bring me those cakes." He thought 'twas us stealin' 'em and we couldn't tell him nothin'.

"If you didn't take those cakes, then who did?" sez he. And we had to tell him we don't know. Nobody don't ever tell on Red and Dick and get away with it.

When the old man sees we ain't goin' to tell nothin' he says he's goin' to shame us before all the girls. Then he marches us in and tells the crowd that he caught these naughty boys right in the act of stealin' the supper.

Betty Myres won't believe it and she says to Sis—"Let's ask ouija if the boys is truly guilty."

Course Sis wanted the thing to say yes, but she got fooled that time, cause it went right over to "No." "You're pullin' it. You're pullin' it!" she says, and that makes Betty mad and she won't play no more. Then Beauty (us boys call him Beauty 'cause he tried to keep so doggone clean) he likes Sis and he says to 'er, jes' as soft, "Let's you and me try it." So they tried and it says "No" again, but Sis wasn't satisfied, so she looks at it awful hard and she says, jes' as slow and solemn—"Ouija, are you tellin' the truth?"—and the doggone thing says "No."

Then the old man sent us home and said he'd see our dads next day.

* * *

Next day came. I knew it would. Dad asked what I meant actin' like a rough neck at a Sunday School party. No one ever argues with Dad, so I jes' told him to get it over with as soon as possible. It didn't take long, but I was sure riled up.

First—I had tried to save the cakes.

Second—I had been betrayed by my own sister.

Third—I had been sent home from a party before the eats had been et.

Fourth—I had to take a lamin' cause I refused to tell on some boys that would lam me if I did tell on 'em.

After it was over, I sat down in the alley with my back agin the garage and waited for the boys. Tubby got there first. 'Nen Shanks and Sunday came, both of 'em mad. 'Nen here come Squeaky and he says—"Boys, let's think of the meanest thing we can do and then do it." Looks like we could think of that right now. But there wasn't anything we could

do to get even with everybody at the same time. We thought we'd catch all the skeeters we could and put 'em in Sis's room, but that won't hurt nobody but Sis.

Then we thought we'd get Beauty and roll him in the mud and set him on a bumblebee's nest, but Beauty's such a fraidy cat he won't keep nothin' to hisself. Seems like everything we think of don't get us nowhere till Sunday sez, "I've got it boys. Let's ask the ouija-board!"

That sounds like we're gettin' somewhere and we all slapped Sunday on the back. But the ouija belongs to Sis and she won't borrow nor lend. It's sneak it if we get it and it's up to me. I thought Sis was gone, so I went in the house, but there she was as big as life. So I went back to the boys and told 'em it was no use. Sis won't let us have nothin' of hers and let's get a board of our own. We lacked thirty-seven cents so we sold a pair of Dad's gum boots. They wasn't wore out, but we needed the money now and Dad won't need the boots for a long time.

When we got the board, Tubby and Squeaky wants to ask the first question—"Ouija, what is the meanest thing we can do to get even?"—"SNA" sez ouija.

"That don't mean nothin'" sez Sunday. "Let me and Shanks try the thing once."

"S-N-A" sez Ouija. Still we wasn't gettin' nowhere so Sunday and I tried it. First it won't do nothin' but shimmy. Then I looked at it hard like Sis does, and I told all the boys to concentrate. Then I sez, as slow and solemn as I can, "What's the meanest thing we can do to get even?"

"S-N-A" it says, then runs to K and then to E. Sunday didn't wait for any more but let out a yell and sez, "Now we got 'em, boys. This is the time we get even with the whole bunch." We had a time to get him quiet so he could explain, but when he did, O Boy! That was the best yet and it wasn't hard—not a bit hard.

Dick and Red was the only ones we wasn't sure we could hurt, so we started workin' on them right now. I saw Red first and I sez to him—"Goin' to the big tent meetin'?"

"Naw," he sez, "You goin'?" "Sure," I sez, "wouldn't miss it for nothin'. Why don't you get your Dad to go, it might do him some good."

"Reckon it would?" sez Red. And jes' the way he said it, I knew we had Red. The other boys was workin' on Dick and

by night we were sure we had things comin' our way. * * *

We went to Sunday School the next day, stayed to church, then home to chicken and noodles. After dinner I met the boys behind the garage and we walked to the river. Sunday told us about a low swampy place where we could find oodles of little green snakes. They were about ten inches long and as easy to catch as fish worms. Each boy caught two snakes, held the riggly little things jes' back of the heads and put our hands in our pockets. Then we went to the big tent like nothin' ain't never happened.

Sunday went in first and took a seat near the front. Shanks went to center front and Tubby and Squeaky to the left. When I saw Red's Dad, I took the seat right behind him. People called him "Old John Barleycorn the Second" and I knew if he saw a snake he would begin to rave. If he carried on the way people said he did when he thought he saw a snake, what wouldn't he do if he saw a real one?

Meetin' started out with everybody singin' "Throw Out the Life Line." Then the preacher read somethin' 'bout a serpent. Couldn't have suited us boys better if he had tried. When he started to pray, everybody stood up and looked down, and each boy let two little snakes fall to the ground and just about two words of the prayer had been said when some woman yelled "O Lordy" and jumped onto a bench. "O-o-o-o-o" screamed another woman as she started pushin' and crowdin' to get out.

Somebody yelled "Fire," but the real fun didn't begin 'till some fool girl fainted and fell right into the arms of the fellow that had fetched her there. To hear them people carry on, you would have thought the tent was a zoo and all the animals was snakes.

Red's Dad lay down on a bench and started to groan. "O Lord have mercy on me! I'm see'n snakes right here in meetin'." Some of the men carried him out. They thought he was havin' a fit.

The preacher tried to quiet the crowd but nobody heard him. One poor little snake tried to hide in Sis's dress. To see that girl shake and hear her scream was worth all the meanness she'd ever done. I hadn't let but one of my snakes go, so I run over to Sis and I sez, "There, there, down and tell a feller what's the matter."

Hone
Then
let th

O
see c
and
I tho
head

"O
that

on y
like
life a

I did
there

there
along
"My

me a
Th
troul
"nuf

and t
Di
posee

was
was
Re

thou
"Hel
get h
cake

Th
conf
ed th
men

Th
and t
"I w
galla

bott
apol
the l
little

F

S

G

81

Honey, don't carry on so. Try to calm Then I slipped my arms around her and let the snake slide down her back.

O gosh! Of all the tantrums you ever see cut, that girl cut 'em. Up on the bench and back to the ground she went. Once I thought she was goin' to stand on her head, right there in the tent.

"O Brick, dear, dear Brick, if you'll get that awful thing off of me, I'll never tell on you again as long as I live." Seemed like I never hated to kill a snake so in my life as I did that one I got off of Sis but I did kill it and when it was all over and there was nothin' to cry about, she stood there and bawled like a calf. Dad come along and patted me on the back and sez, "My brave boy, this day you have made me a proud father."

The other boys was helpin' folks out of trouble. Red's old man was havin' a sure 'nuf fit now, screechin' "Snakes, snakes" and tryin' to pull off his shoes.

Dick's dad was the man who was supposed to keep the tent clean and now he was catchin' the dickens cause the snakes was there.

Red stood there and bawled 'cause he thought the old man was goin' to die. "Help me get him home, boys. Help me get him home and I'll never steal another cake as long as I live."

* * *

There was all our Dads and Red had confessed to stealin' the cakes! We helped the old man into a car and some of the men took him home.

That night the meetin' was in the church and the preacher said, right out in meetin', "I want to thank the boys who worked so gallantly this afternoon, and from the bottom of every father's heart, we wish to apologize to these noble sons of ours for the hasty way we blamed them in the sad little episode of the Sunday School party."

SCENERY and STAGE DRAPERIES

FOR YOUR AUDITORIUM STAGE

Also

Spot Lights, flood lights, border lights,
stage rigging and stage hardware.

GREAT WESTERN STAGE EQUIPMENT CO.

817 Holmes St., Kansas City, Mo.

A Simple System of School Saving

By J. T. GILES

Wisconsin State High School Supervisor in the
Wisconsin Journal of Education

During the world war, when thrift was being especially emphasized in the schools, the writer introduced into the school system of Richmond, Indiana a school savings plan which proved to be simple, inexpensive, educational, and efficient. Since many Wisconsin administrators are interested in securing for their schools a system with these qualities, it seems worth while to give a brief description of this one. The plan itself is flexible and may be varied indefinitely for adaptation to local conditions.

The five banks of the city were asked to contribute five dollars each for prizes to the school and to the room making the best record. This was an emergency measure and was intended as an additional incentive to increase the competition between schools. Under normal conditions it is not a necessary and probably is not a desirable part of the plan. Competition, however, either between schools or to excel a previous record, furnishes an important motive for carrying out any plan of school savings.

Each pupil was encouraged to visit the bank of his choice and to start a savings account, at which time he would receive a passbook for recording the date and amount of each deposit. Each Monday morning the passbooks were brought to the teacher and she listed opposite the name of the pupil the amount deposited by him during the past week. She then calculated the percentage of pupils in the room who had made deposits and the average per pupil deposit based on the room enrollment.

The principal of each school calculated what percentage of the school's enrollment made deposits each week and the average per pupil amount deposited. This method seemed to be as fair for a small school as for a large one. On Monday afternoon the records were reported to the office of the superintendent, where they were tabulated by schools. On Tuesday the week's record for the city was reported back to each school and was published in the local newspapers. Great interest was manifested in these reports throughout the year.

At the close of the year the winning room and the winning school were determined by combining ranks for percentage of enrollment depositing and amount of average per pupil deposit. Each week rooms and buildings were ranked separately on each of these two items. At the end of the year the weekly rankings were added together by buildings and by rooms and the building or room receiving the highest rank was declared the winner in the contest.

Under this plan pupils carry their money to the bank instead of to school, where it must be handled by the teacher, who dislikes the added responsibility and consequent worry. Very little time is needed to record the weekly deposits as shown by the pass-books. If the latter are lost they can easily be duplicated. The plan is also fair to the banks, since no one bank must be selected as a depository. Each bank secures a share of the total deposits in proportion to its ability to convince the depositors to use its facilities.

Perhaps the most important characteristic of this plan is that pupils are forming habits of saving and thrift which will persist after they leave school. Many school habits cease to function after school because they are merely school habits. For this same reason, also, the competitive feature of this or any other plan for securing pupil participation is dangerous and should be used with greatest care. Pupils should save and practice thrift not for the purpose of winning a prize or of excelling some other school, but because thrift, properly defined, is a desirable trait of human personality.

AMATEURS AND THE ROYALTY QUESTION

That is the title of a booklet written by Thos. R. Edwards, Managing Director for Samuel French. Since there are still a few school people who try to evade payment of royalty on plays, Mr. Edwards' point is well taken when he says:

"There are still some of those who do not seem to understand that an author's work constitutes property; that the use of an author's work without payment of royalty is equivalent to not paying for one's groceries or gasoline. We can go back to the days of Gilbert and Sullivan, who never received a cent of royalty from the United States; to Mr. Ibsen, whose

opinion of Americans was based on the fact that he was not paid either.

Extract from a letter of a prominent author:

'Writing is a field of endeavor, publishing is a great business enterprise which has made many fine plays available for amateur use. The theatre would indeed be in decay but for this material. It is no favor, but only intelligence, to recognize this, since the royalties are extremely reasonable, often scaled to so low a figure that it is nothing short of effrontery to ask for the free use of plays.

The author is no Santa Claus.'

The royalties are what authors live on—if there were no royalties, there would be no authors.

If you want authors, why not let them live, just as you do? You are paid for your work, or you could not live.

A play that is copyrighted is fully protected, and unless it carries a printed notice allowing the public to produce it without payment of a royalty, it must be regarded as a text for reading purposes only.

If used in any other way, you must pay the author or his agent for the use of his work. This is imperative.

The Federal law is on the author's side and fully protects him."

THE BRIDGE

An old man, going a lone highway,
Came at the evening, cold and gray,
To a chasm vast and deep and wide.
The old man crossed in the twilight dim,
The sullen stream had no fear for him;
But he turned when safe on the other side,
And built a bridge to span the tide.
"Old man," said a fellow pilgrim near,
You are wasting your strength with build-
ing here;

Your journey will end with the ending day,
You never again will pass this way;
You've crossed the chasm deep and wide,
Why build you this bridge at evening
tide?

"Good friend, in the path I've come," he
said,

There followeth after me today
A youth whose feet must pass this way;
This chasm that has been as naught to me,
To that fair-haired youth may a pitfall be;
He, too, must cross in the twilight dim—
Good friend, I'm building this bridge for
him."

—The Fairmontonian.

GAMES FOR THE GROUP

For the persons in charge of parties or receptions. Practical suggestions that will help to make the event a success.

STUNTS FOR A VALENTINE PARTY

By MARY BONHAM

Decorate the room or rooms where the party is to be held with many hearts, all sizes, cut from red stiff paper or cardboard. Swing some down at odd lengths in the doorways on red baby ribbon or twine. Pin some on the curtains, paste some on the windows, hang some on sprays of trees and place above pictures and in vases, using part evergreen sprays if obtainable. Twine a small grape-vine, or wire around the walls and swing hearts on it. From the center of the ceiling to the corners of the ceiling hang festoons of hearts, and swing down a cupid from the center.

Fold a hat for each person at the party thus: Cut squares of white or colored paper, 20, 21, 22 inches square, on a diagonal. With the fold turned toward you, fold the left end on a line parallel to the diagonal fold, then turn the paper over and fold the other end similarly. Fold the other two ends that stand up into the pockets outside of each. Open the hat and bring the two top points of the hat together and crease. Paste red hearts on the sides of hat. These hats are given to the guests upon arrival to wear throughout the evening.

After all the guests have come a herald announces through a horn that the fortune teller is ready to tell fortunes. A girl dressed in gypsy costume enters, carrying a large heart with fortunes made as follows:

Cut out of white paper seven hearts eight inches in diameter, with a cut out handle three quarters inch wide. Fasten the hearts together at top of handle after they are decorated. Paste or draw a border of hearts on the outside heart and some valentine picture on the center and write HEART FORTUNE underneath.

In the center of first heart write, "YOUR Characteristic," and draw as many one inch hearts around the border as you expect guests. Mark each heart with a letter thus: A—Wit; B—Sincerity; C—Generosity; D—Boastfulness; E—Bashfulness; F—Vanity; G—Originality; H—

Goodness; I—Pride; J—Beauty; K—Purity; L—Sweetness; M—Good Nature; N—Modesty.

Mark the second page, "Greatest Desire," and letter and mark one inch hearts thus: A—To be loved; B—Education; C—To make money; D—To be in love; E—To sleep; F—To do nothing; G—To have a good time; H—To eat; I—To flirt; J—To keep house; K—To fly; L—To do good; M—To sing; N—To be popular.

On page three write, "What Others Think Of You," and on small hearts: A—Changeable; B—So-so; C—Fascinating; D—Interesting; F—Fickle; G—Wise; H—A good talker; I—Lovable; J—A heart smasher; K—Cold-hearted! L—Charming; M—Not much; N—Brave; E—Well-bred.

On page four write, "Whom Will You Marry?" and on small hearts: A—One you'll meet next summer; B—A South-sea Islander; C—A blond; D—Your first love; E—A crank; F—A brunette; G—A far-westerner; H—One you'll wish you hadn't; I—A widow (widower); J—An old maid (bach); K—A missionary; L—An English-man (lady); M—A movie star; N—A clown.

On page five write, "When You Will Marry," and on small hearts: A—When you are 28; B—In five years; C—When you are old enough; D—Next leap year; E—When old and gray; F—In the sweet by and by; G—When you lose your heart; H—When Papa consents; I—When sufficiently urged; J—When Mother sets the day; K—When wool grows on frogs.

On page 6 write, "Your Fate, and on the small hearts: A—To love money; B—To live in the country; C—To inherit riches; D—To work hard; E—To be disappointed in love; F—To be famous; G—To be a social leader; H—To travel; I—To run a farm; J—To broadcast on a radio; K—To be a school teacher; L—To write; M—To raise chickens; N—Single blessedness.

Each person having his fortune told chooses a letter from A to N, and the teller reads his fortune. The herald may repeat the fortune, thus: Nell Smith's fate—To broadcast on the radio!

(Continued on Page 9)

HOW TO SOLVE THE MONEY PROBLEM

For principals, class advisors, and student leaders. This department is planned for the help of those persons upon whom the problem of raising student activity funds rests most heavily.

DAD'S BASKETBALL GAME

The first step in staging a Dad's Basketball Game is to get "sides" established. If the Seniors ranked first in the inter-class tournament, the Freshmen may challenge them to a game in which the fathers of the class members are to do the playing. Teams representing all the classes may be played in a sort of tournament, but it is more satisfactory to center interest on one big game.

In enlisting players, be careful to begin with fathers who are most likely to consent to play. Seeing that other fathers are going to play, very few eligible players will refuse. Enthusiastic students will interest their fathers in almost every case.

Advertise the game widely. Tell what the money taken in is to be used for. Give the names of the players. Do not give the idea that the game is to be a farce. Point out that it is going to be different.

Get enough players on each squad to provide recruits when some players become winded and others go out on personals. Give each of the competing teams an evening in the gymnasium for practice and organization.

Provide a competent referee. Nothing is more important than an official who will keep this game under control. Awkwardness and ignorance of rules on the part of players make for the success of this game, but there must be a good referee.

Any time during the basketball season is a good time for this game. If the idea is properly presented to the student body and to the public, it can be depended upon for a big profit and a great time.

A WINTER OR SPRING CARNIVAL

There are thousands of dollars to be made by schools that have not already held a school carnival this year. While more than one fair, festival, or other attraction making use of the carnival idea should not be used in a single school year, the school that does not hold one such attraction has overlooked a dependable source of revenue.

For a time the advisability of holding a school carnival was brought into question among school people. Novelty houses

upon whom the school had to depend for supplies sent out items that were not in good taste. The few "carnival helps" that could be found tended to hinder the carnival's popularity among schools by making it a place of disorder and one of amusement somewhat beneath the plane of entertainment properly fostered by schools.

However, these objections do not exist now. A number of books on the school carnival are now available. Among them can be found several written from the viewpoint of a school executive. They will give ideas and plans that will make the school carnival a safe and sensible money making project.

Space will not permit a satisfactory treatment of the school carnival idea here. A brief plan for such a complex entertainment feature would be worse than none, for it would necessarily leave out points essential to success. The carnival ideas which appear in this department from time to time are only intended to supplement the fundamental principles which will be found in a manual of school carnival directions such as every school carnival management should have.

February, March and April are good school carnival months.

USE NON-ROYALTY PLAYS

To some who seek "to solve the money problem" a suggestion of the use of non-royalty plays may seem too simple. It can be compared to the advice of the Hebrew merchant who revealed his secret of success in business by saying "Buy low and sell high."

But it is worth while to consider plays that do not require royalty. In fact, where money is a primary consideration, the first place to look for a chance to save is on royalty.

It is true that most plays on which there is no royalty charge are worth only what they cost. This means that to find good non-royalty plays one must hunt for them. Naturally they are not as widely advertised as are those which bring in the greater return to the publisher.

The September number of FUN AND FUNDS recommended "Back to the Farm"

may be "set" and add much to the atmosphere of the piece. Arrange chairs, tables, mirrors and lights as in a beauty parlor. Have two or three pretty girls as operators. Then, giving local names to the characters who wish to take beauty treatment, have them enter the shop one at a time. One operator can be working on Mrs. A when Mrs. B comes in hurriedly. She makes much fuss about being late for her appointment, but since she was detained at a bargain sale where things were "perfectly darling and just being literally given away, my dear," she sees no reason why the operator should have given Mrs. A time to have her hair hennaed. As Mrs. B chatters, and takes off her wraps, Mrs. A, who has always been known to her townspeople as a black-haired woman, astonishes the audience by appearing with bright red curls. The operator has "fluffed" one-half yard of red crepe hair and pinned it onto the black—in fact, Mrs. A is so proud of the new crown that she walks out "primping" and forgetting to don her hat.

Mrs. B is to be manicured. She chatters incessantly (mostly patter in take-offs on local people). As the operator works, Mrs. C comes dragging in. She is tired and she whines (she is to have her face lifted). Just as she gets settled in the chair, Mrs. D prepares to leave. She is proud of her "lovely tapering fingers" (three cornered pieces of waxed paper, fully twice as long as the finger nail and tinted bright red on the points have been spirit-gummed to each nail) and she goes out, still chattering, but making every opportunity to show her glowing pointed nails.

face on the front, crepe hair on back and Mrs. D's hat on top. This stocking has been pulled over Mrs. C's head, she puts on her coat, pulls the collar up around her own face and walks out. She appears at least eight inches taller and the operator remarks, "Mrs. C, I don't like to brag on myself, but that's some job, I don't believe your own folks will know you, since you've had your face lifted." While the audience has been enjoying the "lifted face," the clothes pins have been fastened to bits of Mrs. D's hair. She is a sight with these pins standing out like the proverbial "pig tails" all over her head. Just as the operator tells her to leave these on for three weeks and she will have a beautiful curl, poor thin Mrs. E comes in. She needs a facial. She also whines. She is very thin and thinks the facials they give here "puff one up so." While the operator is working on her (the thinnest woman in town), Mrs. F puffs in. She has been made to appear terribly fat—this, by having blown up balloons under a very thin dress. These cushions of fat are on her back, arms, bust, hips and even under her hose. As she tells her troubles (and here can be witty lines on the local fat man), Mrs. E. is released. A piece of nose putty has given her nose a new tilt. Rolls of putty on her cheeks and under her chin make her a laughable sight indeed, but she must appear very happy as she puts on her wraps and leaves.

Mrs. F has been puffing and panting through a recital of the wonderful reducing they do at this place. The operator assures her that all this is true and that for the small sum of ----- she can be

COMEDY CUES AND HINTS OF HUMOR

For the **READER** who enjoys a laugh and who reads jokes for his own amusement.

For the **ENTERTAINER** who needs jokes and other humorous material out of which to produce comedy acts.

For the **SPEAKER** who in conversation or public address would liven up his remarks with humorous illustrations.

RUS IN ERBE

Farmer Corntassel had just retired and moved to town. In the morning, after spending the first night in the new home, his wife said, "Well, Paw, hain't it about time you was getting up to build the fire?"

"No, siree," replied the old gent. I'll call the fire department. We might as well get used to these city conveniences right now. —Abdallah Playground.

Mrs. Flanagan: Was your old man in comfortable circumstances when he died?

Mrs. Murphy. No 'e was 'alf way under a train.—The Insurance Magazine.

TRUTHFUL TOMMY

Mother: "Tommy, did you eat those bananas I put in the cupboard?"

Tommy: "Mother, I didn't touch one of them."

Mother: "Well, how is it there is only one left?"

Tommy (getting near the door): "I expect that's the one I didn't touch!"

Young Mother (proudly): See! Baby is learning to walk!"

Friend: "Oh, do you think it really worth while to teach him? Practically nobody walks nowadays."

PERFECTLY

Mrs. Newriche had just returned from France and was making it known as widely as she could.

"And Paris"! she gushed. "Paris is marvelous. The people are all so educated and cultured, nothing crude as in this country. My dear, even the street cleaners speak French!"

CONFIDENCE

Willie and Jack were two youngsters pugilistically inclined.

"Aw," said Willie, "you're afraid to fight; that's all it is."

"Naw, I'm not," protested Jack, "but if I fight, my ma'll find out and lick me."

"How'll she find it out, eh?"

"She'll see the doctor going to your house."

EXPLAINED

Suspicious Husband—"Who called this afternoon?"

His Better Half—"Only Aunt Sophie."

S. H.—"Well, she left her pipe."—Wash & Lee Mink.

Hard-boiled Grocer: "No, sir! no checks! I wouldn't cash a check for my own brother."

Disappointed Customer: "Well, of course, you know your family better than I do."—The Furrow.

PLAYING SAFE

"Hey, you!" yelled the traffic officer at the amorous driver, "why don't you use both hands?"

"I'm afraid to let go the steering wheel!" grinned the irrepressible youth at the wheel.

"I keep my boarders longer than you do."

"No, you don't, but they're so thin they look longer."

Girls, when they went out to swim,
Once dressed like Mother Hubbard;
Now they have a bolder whim—

They dress more like her cupboard.

—Kansas State Engineer.

A retail dealer in lumber, doing business in Baltimore, wrote to a firm in southern Massachusetts ordering a carload of merchandise. The firm wired him:

"Cannot ship order until last consignment is paid for."

"Unable to wait so long," telegraphed the merchant. "Cancel the order."

Brown: "Well the doctor says I'm going to get well."

Jones: "How does he know?"

Brown: "He said statistics show that nine out of ten who have what I got die from it. I'm his 10th patient and the first nine all died."

"Prof. Borem is going to speak in chapel today. Isn't he tiresome? His speeches are just like a cat's tail."

"How's that?"

"Fur to the end."

"I'd say the worst thing about Prof. Borem's speeches are that they are like a dog's tail."

"Why are they like a dog's tail?"

"Bound to a cur."

HAD AN UNDERSTANDING

A young man had progressed in a love affair up to the point of proposing. Every time he approached the subject of marriage his courage failed him and he was unable to go on.

He confided in his room-mate and together the two worked over a speech that

was carefully designed to get his idea across. He memorized his speech and rehearsed it over and over until his room-mate pronounced it quite satisfactory.

The date was set. Before he left home he held another rehearsal.

When he came home that night he shook his room-mate out of his slumbers to tell him the good news.

"And so your speech worked, did it?" said his sleepy partner.

"No I couldn't think of any speech," he replied, "But I held my audience."

A lawyer who had a few minutes leisure time dropped in to visit with a lawyer friend a few doors down the hall. The conversation somehow drifted onto a matter of religion and an argument ensued. The visitor insinuated that his host knew nothing about religious matters and therefore should not presume to force an opinion.

"I'll bet you a dollar you can't say the Lord's prayer," he said, drawing out a roll of bills and placing one on the table.

"I'll take that" was the reply, as the second bill was placed on the first.

"Go ahead."

"Now I lay me down to sleep,

I pray the Lord my soul to keep.

If I should die before I wake,

I pray the Lord my soul to take."

"Take your money," said the visitor, as he arose to go, "I had no idea that you could say it."

BOYS and GIRLS

EARN XMAS MONEY

Write for 50 Sets St. Nicholas Christmas Seals. Sell for 10c a set. When sold send us \$3.00 and you keep \$2.00 for yourself. No work—Just Fun!

We trust you—until Christmas—if necessary.

ST. NICHOLAS SEAL CO.

Dept. 859-F,

--

Brooklyn, N. Y.

PLAYS

50 One Act PLAYS, \$5.00

Complete Minstrel Show, \$5.00

BIG COMEDY COLLECTION, \$3.00

SIX 3 Act Amateur PLAYS, \$2.00

24 Parodies & Recitations, \$1.00. 700 Stunts, Stories, Toasts, \$5.00. 10 Vol. Speakers Library, \$4.00. Big Revue Collection, \$3.00. One Act Musical Comedies, \$3.00. Big School Dialogue Collection, \$3.00. Catalogues of Plays and Entertainments for a stamp. New material of all kinds written to order.

E. L. GAMBLE, Playright

EAST LIVERPOOL,

OHIO

PLAYS

SCHOOL SERVICE SERVES

LET US HELP YOU TO SELECT REALLY GOOD PLAYS. WE SELL ONLY THE VERY BEST.

ONE ACT PLAYS. Each play listed here has been a prize winner in state or interstate contests.

'BEAUTY AND THE JACOBIN. A play with sparkling comedy and tense drama, dealing with the French revolution. Won second place for the Belasco Cup, Chicago, 1925. Ranks highly as a play for contests. R. L. G.

FINGER OF GOD, THE. Drama by Percival Wilde. 2 m. 1 f. 1 int. Plays 30 minutes. Where a very small cast is desired and the players are able to appreciate a depth of tragedy, this play makes an ideal number for contests. Royalty \$10.00. Price 35 cents

FLORIST SHOP, THE. Comedy. By Winifred Hawkrig. 3 m. 2 f. Plays 40 minutes. Bright comedy with bits of pathos here and there. Maude, the bookkeeper, answers phone, takes orders and tries to manage things. A tough office boy and a close-fisted Jewish proprietor are not so easily managed. Five good parts. Royalty \$10.00. Price 50 cents

JAZZ AND MINUET. Romantic comedy. By Giorloff. 2 m. 3 f. 30 minutes. Won in Oklahoma state contest 1929. An excellent number for classes in dramatics and for Little Theatre groups. Easily staged. Royalty \$10.00. Price 50 cents

SHAM. Satiric comedy. By Frank Tompkins. 3 m. 1 f. 1 int. 30 minutes. A clever burglar pokes a number of telling thrusts at society. All good parts for amateurs.

SPARK PLUGS. Comedy. By Esther E. Olson. 2 m. 1 f. 30 minutes. A fine play for younger actors. A boy and girl of the teen age. An older uncle who starts the "spark plug" rapid fire line. Price 30 cents

SPREADING THE NEWS. Comedy. By Lady Gregory. 7 m. 3 f. 30 minutes. Misunderstandings and gossip at an Irish fair create an unusual amount of comedy for one small play. The character of the "apple woman" who is deaf, makes a wonderful part of play. All characters are good and have plenty to do. Excellent contest play for large cast. Royalty \$5.00. Price 50 cents

STATION Y.Y.Y.Y. Comedy. By Booth Tarkington. 3 m. 3 f. 40 minutes. There is a good part for a young boy who has the greater number of lines in the play, but since part of the lines come "over the radio" they need not all be memorized. A stubborn father, a patient mother, a tireless lover, two quarreling sisters and one chauffeur make up the cast. Price 50 cents

SUPPRESSED DESIRES. Farce. By Susan Glaspell and George Cram Cook. 1 m. 2 f. int. 50 minutes. Dealing, as it does, with complications arising from dreams and "complexes," this play brim full of laughable lines and situations. Three good parts, and easy staging make it an ideal play for chapel programs and contests. Royalty \$10.00. Price 50 cents

TRIFLES. Tragedy. By Susan Glaspell. 3 m. 2 f. A subtle play in which two women tell much more than they realize they are telling. A homely tragedy dealing with everyday folks. Royalty \$10.00. Price 50 cents

VALIANT, THE. Tragedy. By Holworthy Hall. 5 m. 1 f. 50 minutes. int. A tense and emotional drama. One of the best. Royalty \$10.00. Price 50 cents

Each play in the following list has been chosen with a knowledge of problems confronting the high school actor. Realizing that the average high school is not so much concerned with plot as with characterization, atmosphere and staging, this list has been made to give brief information on those subjects. You can find here the play you are seeking, for each title listed has been and is being successfully produced.

1. **ADAM AND EVA.** Comedy in 3 acts. By Guy Bolton and George Middleton. 6 m. 4 f. 1 inst. 1 ext. 2½ hrs. Characters—worried old millionaire, managing sister-in-law, practical daughter, parasite daughter and foppish son-in-law, sponging, crabbed, interesting old uncle, an English

Lord, a scheming fortune hunter and one well-meaning Adam. Oh, yes, and live chickens on the stage. Atmosphere, wealth and ease; worries, work and play on a chicken and bee farm. Royalty \$25.00. Price 75 cents

2. **ABOARD A SLOW TRAIN IN MISSOURI.** Farce in three acts. By Walter Ben Hare. 8 m. 14 f. 1 int. 2½ hrs. All the types desired by a fun-loving audience are on this train and each contributes generously to a rollicking evening. Songs, local "wise cracks" and room for as many characters as you wish to use, make this just the farce to use where something very light is wanted and must be prepared in a hurry. Price 35 cents

3. **ADVENTURES OF GRANDPA.** Farce in 3 acts. By Walter Ben Hare. 4 m. 5 f. 1 int. 2 hrs. Characters—a borrowed wife, blundering foreigners, a distracted bachelor, a well-meaning old grandpa, a pretty French girl. All these could furnish real entertainment, but when the author tacks up the red flag of quarantine, he makes an atmosphere which causes one continuous laugh. An easy stage Price 35 cents

4. **AMAZON ISLE.** Farce in 3 acts. By Frederick G. Johnson. 6 m. 6 f. 1 int. 2¾ hrs. Here is romance and buried treasure in a plot that keeps the audience anxious and guessing. Here the ambitious amateur may impersonate the worried young lover, the determined old father, the anxious sweetheart, a tom-tom beating savage, or a South Sea island dancer, and the plot will accommodate as many characters as the stage will hold. Royalty \$10.00. Price 50 cents

5. **APPLEBLOSSOM TIME.** Comedy in 3 acts. By Eugene G. Hafer. 3 m. 7 f. 1 int. 2½ hrs. A case of mistaken identity shows up all the temperamental traits of a well-meaning hero. There is a girl who knows no discipline, a blatant loafer, a lovelorn old bachelor, a scheming old maid and a haughty matron. The atmosphere is one of mad cap excitement and romance. Royalty \$10.00. Price 50 cents

6. **ARE YOU A MASON?** Farce in 3 acts. By Leo Ditrichstein. 7 m. 7 f. 2½ hrs. Two anxious wives are content to spend their evenings alone because the husbands are working themselves into higher and yet higher places in the Masonic order, i.e., the wives think the husbands are doing this. But what the men are really doing and how they are at last found out makes a highly amusing show. Good light comedy for amateurs. Royalty \$25.00. Price 75 cents

7. **AUTOMATIC BUTLER.** Farce in 3 acts by J. C. McMullen. 6 m. 6 f. 2¾ hrs. 1 int. A fussy Mrs. "Wood B. Highbrow," a well-meaning daughter, a former suitor of Mrs. W. B. H. and upon whom the Mrs. now attempts to make a false impression, an easy-going father, a regular "Poor Pa," a couple of over-trained servants, all in an atmosphere of hurry, anxiety and mystery. An easy stage and costumes and properties of the every day variety Royalty \$10.00. Price 50 cents

8. **BAB.** Comedy in 4 acts. By Edward Childs Carpenter. Based on the novel by Mary Roberts Rhinehart. 7 m. 4 f. 2 int. 2¾ hrs. Characters consist of mad cap Bab, her overanxious family and friends. The atmosphere is that of the average home where the younger daughter is always thought of as a child. A clean playable comedy with clever excellent parts. Royalty \$25.00. Price 75 cents

9. **BE AN OPTIMIST.** Farce is 3 acts. By Adam Applebud. 6 m. 7 f. 2 int. 2 hrs. A play full of original situations but with all types for characters. Yet these are all good parts and quite evenly divided. As easily directed as acted, but recommended for laughing purposes only. Royalty \$10.00. Price 35 cents

10. **CAPTAIN APPLEJACK.** Romantic comedy in 3 acts. By Walter Hackett. 6 m. 5 f. 1 int. 2½ hrs. All the adventures of an Arabian Knight come right into the home of the leading man. There are parts for every type

of amateur and all these, with fantastic costumes and clever lines make the adventure a colorful and clever one. A "best play" for high schools. Royalty \$50.00.

Price 75 cents

11. CAT-O-NINE TAILS. Mystery play in 3 acts. By Lawrence G. Worcester. 5 m. 6 f. 2 ints. 2½ hrs. By rearrangement of furniture and hangings only one set is necessary. Character types galore—jealousy, theft, love and—yes, even a murderer. Atmosphere—it has all the requirements for a mystery play, yet carries enough laughable situations and swiftly moving business that it never once leans to the melodramatic. A good play for amateurs. Apply for royalty. Price-----75 cents

12. THE CHARM SCHOOL. A comedy in 3 acts. By Alice Druer Miller and Robert Milton. 6 m. 10 f. 2 ints. 1 ext. 2½ hrs. Where you have only a few boys but a large number of girls and must cast all, "The Charm School" is an ideal number. Characters—girls of all types and temperments, studious, frivolous, sentimental, etc. One conscientious old maid teacher, one hard headed business man, one romantically inclined young man and two ordinary men living off of a friend's generosity. A bachelor's neglected apartment, a girls' boarding school and a lonely "buggy ride" make an interesting and unusual play. Royalty \$25.00. Price-----75 cents

13. CHINTZ COTTAGE. Comedy in 3 acts. By Beulah King. 2 m. 5 f. 1 int. 2 hrs. The "quiet" little cottage in the old home town becomes a place of much mystery and unrest for there are cowards and heroes, managers and near idiots, lovers and just plain ordinary people. But all these make one of the new really good plays for amateurs. And, there is no royalty. Price 35 cents

14. COME OUT OF THE KITCHEN. Comedy in 3 acts. 5 m. 5 f. 3 ints. 2½ hrs. The atmosphere of the sunny South is here and that old time hospitality goes all thru the play. Born aristocrats, four young people try to disguise as servants. These, in their frantic efforts, together with the suspicions of a faultfinding matron, a jealous girl and a good natured Yankee, speak lines and make situations that weave themselves into a plot original and different. Very good for high schools. Royalty \$25.00. Price-----75 cents

15. DEAD OF NIGHT, THE. By J. C. McMullen. 5 m. 4 f. 1 int. 2 hrs. Amateurs who can afford but a small royalty yet want a thrilling, baffling mystery are safe in choosing this play. There are "heavy" parts and light ones, and all of them possible for the actor who has had little experience. An easy stage and few properties. Royalty \$10.00. Price-----35 cents

16. DULCY. Comedy in 3 acts. By George Kaufman and Marc Connelly. 8 m. 3 f. 1 int. 2½ hrs. Dulcy was a human dumb bell but in her blundering attempts to help her husband's business, she causes a continuous uproar. An evening spent with a few of Dulcy's friends, a society matron, a debutante, a Senarist, a banker and a lunatic, not only furnish excellent parts for young players, but an evening of uproarious fun for the audience. An ideal senior play where the class has more boys than girls. Royalty \$25.00. Price-----75 cents

17. ENGAGED BY WEDNESDAY. Farce in 3 acts. By G. A. Owen. 5 m. 11 f. 1 ext. 1½ hrs. Managing mothers and scheming young people—hurried plans and many mistaken identities—make a "whirlwind" play, possible for inexperienced players. A very good number where class can afford no royalty. Price 35 cents

18. THE GOSSIPY SEX. A comedy in 3 acts. By Lawrence Grattan. 7 m. 6 f. 1 int. 2 hrs. But in this case the men are the ones who let out all the secrets. The way they tell things and the way the girls "hang on the words of those men" make a comedy that approaches a farce. A new, hilarious evening of fun and surprises. Royalty \$25.00. Price-----75 cents

19. HONOR BRIGHT. Comedy in 3 acts. By Meredith Nicholson and Kenyon Nicholson. 9 m. 6 f. 1 int. 2½ hrs. Another play where the heroine is taken for someone else. The atmosphere of a refined home with cultured people—but a scheming mother, a desperate lover, a working girl, a chorus girl and a Bishop bring about sufficient complications to make a good plot with opportunity for good acting. Strongly recommended for amateurs. Royalty \$25.00. Price 75 cents

20. IN THE NEXT ROOM. Melodrama in 3 acts. By Eleanor Robson and Harriet Ford. 8 m. 3 f. 2 int. 2½ hrs. A play where the versatile member of the class may find opportunity for all his talent. In the character of "Crochad" he may play four distinctly different types. In this play, the audience blames the murder on each member of the cast in turn—i.e., all members but the real murderer. Another play where a few changes in drapes and furniture makes only one interior set necessary. Royalty \$25.00. Price 75 cents

21. IT PAYS TO ADVERTISE. Farce comedy in 3 acts. By Roi Cooper McGrue and Walter Hackett. 8 m. 4 f. 2 int. 2½ hrs. Characters—anxious young men and disillusioned young ladies, hard headed business in a race against time, makes for a swift moving farce comedy which all amateurs will wish to try—once they read the play—and they are safe in trying for the play is most excellent for amateur production. Royalty \$25.00. Price 75 cents

22. LOST, A CHAPERON. Farce comedy in 3 acts. By C. Burston and H. S. Mausby. 6 m. 9 f. 1 ext. 2 hrs. Every type of college girl is here, and many types of the college youth, for the chaperon fails to show up and the audience benefits by all the fun that might arise from such a complication. An easy outdoor stage with a cast that makes room for any number of characters. Price 35 cents

23. LOTTERY MAN, THE. A comedy in 3 acts. By Rida Johnson Young. 4 m. 5 f. 3 ints. 2½ hrs. Needing money, the hero hits upon the bright idea of holding a lottery, making himself the prize to be given as a husband to the lady who draws the lucky ticket. Of course, the wrong woman gets the right ticket, while much lively trading and buying goes on between enough interesting characters to make a most interesting play. Plot swift moving, types varied. Royalty \$25.00. Price 75 cents

24. MAMMA'S AFFAIR. Comedy in 3 acts. By Rachel Barton Butler. 3 m. 4 f. 2 ints. 2½ hrs. But it's the daughter's affair after all, and with an over ambitious but highly nervous mamma blundering around in her attempts to manage things, we have a play that is distinctly different. A prize play with easy settings and straight parts. Royalty \$25.00. Price 75 cents

25. MARY MADE SOME MARMALADE. Farce comedy in 3 acts. By J. C. McMullen. 6 m. 6 f. 1 int. 2 hrs. A fine new play for amateurs. Characters are all ordinary people doing ordinary things in quite an extraordinary way. The daughter and the friends made through "orange marmalade" are parts easily taken by high school players. A first class play for so small a royalty. Royalty \$10.00. Price 35 cents

26. MARY THE THIRD. Comedy in 3 acts. By Rachel Crothers. 5 m. 5 f. 2½ hrs. The play covers the period from 1870 to the present time. The lines, business and the plot all go to show that the Marys are more or less the same through all the ages. An excellent new type of play for the group that is looking for something different. Royalty \$25.00. Price 75 cents

27. MR. BOB. Comedy in 2 acts. By Rachel Baker. 3 m. 4 f. 1½ hrs. Another play where the plot hinges around a mistaken identity—but when the would-be hero becomes the victim to circumstances which were planned for an entirely different purpose, the fun and the suspense brim over. Good straight parts, a comedian, an unusual sweet heart and a somewhat "haunted" house make a thriller easily played by pupils of high or junior high grade. Price 35 cents

28. THE NEW CO-ED. Comedy in 4 short acts. By Marie Doran. 4 m. 7 f. 1 int. 1 ext. 2 hrs. Characters are college people of the ordinary types but in these there is room for fine impersonation. The poor Freshman suffers but the fun loving crowd puts the new co-ed's trials into an evening of funny situations. This play can be acted with only eleven people or any number can be used. Royalty \$10.00.

29. NOTHING BUT THE TRUTH. Comedy in 3 acts. By James Montgomery. 5 m. 6 f. 2 ints. 2½ hrs. Characters—types who mean just the best ever but in their attempt to win a bit lead the hero into all kinds of trouble and the most laughable situations. Needs amateurs of some experience for the action of the play moves swiftly. Royalty \$25.00. Price 75 cents

May we have your order? We pay the postage. We fill orders promptly. We sell only the best.

THE SCHOOL SERVICE COMPANY

1013 WEST 6th STREET,

TOPEKA, KANSAS

SIGNS AND SHOWCARDS
 Easily Painted with Letter Patterns
 SIZES FOR EVERY PRACTICAL USE WRITE FOR FREE SAMPLES
 John F. Rahn 2120 N. Nevada Ave., CHICAGO

Orations, Debates, Essays, Etc.

prepared to order. Manuscripts revised, reconstructed and typed. Outlines furnished. Twenty-eight years' experience.

MILLER LITERARY AGENCY
 211 REISINGER AVE., DAYTON, OHIO

ENTERTAINMENTS

Plays, Stunts, Pageants, Minstrelry, Readings, Etc. We supply thousands of colleges, high schools, dramatic clubs, etc. Why not you?

Send for Free Catalogue today.

THE WILLIS N. BUGBEE CO.
 DEPT. FF, SYRACUSE, N. Y.

SOME GROUP IN YOUR SCHOOL NEEDS FUNDS

Every housewife NEEDS Vanilla Flavor. Write today for information concerning easy way to raise funds by selling Frontier Brand Vanilla Flavor.

RIVERSIDE CHEMICAL CO., Inc.
 North Tonawanda, New York

FRONTIER BRAND SCHOOL, WRITING & FOUNTAIN PEN INK

Write for prices & samples.

Manufactured by
RIVERSIDE CHEMICAL CO., Inc.
 NORTH TONAWANDA, NEW YORK



**WE CAN SAVE YOU
MONEY ON YOUR
TICKETS**

— 0 —
 Catalog Free on request.

— 0 —
School Service Novelty Co.
 TOPEKA, KANSAS

SUBSCRIBE NOW

DON'T MISS A COPY

FUN AND FUNDS

for

for

GOOD WILL

SCHOOL SPIRIT

for

WHOLESOME ENTERTAINMENT

Raise Money

Our plan has helped hundreds of Athletic Ass'ns, Dramatic Clubs, Schools, Churches, Lodges and other groups to Raise Money. Have your secretary write us. Chocolate Bars, Christmas Cards, Liberty Bells, Initial Neckties, and many other items.

HENDERSON SPECIALTY CO.
 Dept. G Box 1344 Cleveland, Ohio

HOLD THAT JOB

DON'T BE ONE OF AMERICA'S 250,000
 UNEMPLOYED TEACHERS

"TACT AND THE TEACHER is worth a month's salary to any teacher." Order your copy NOW.

Special Introductory Edition—Price \$1
 per copy.

PLAINVIEW PUBLICATIONS
 LAWRENCE, KANSAS

THOMAS A. PETERSON

205 EAST 22nd St.
 KANSAS CITY MO.



ACADEMIC
 CAPS · GOWNS · HOODS

MAKE THE MOST OF GRADUATION FOR YOUR SENIORS

Correct serge costumes, reasonable rental rates and SERVICE that relieves you of all efforts.

Send NOW for your sample and the particulars. There's no cost or obligation.

TACT AND THE TEACHER

"Fifty dollars fine and thirty days in jail," said the judge to the young man who stood before him. But the boy did not go to jail. Neither did he pay his fine. His friends and neighbors paid it for him. Scores of people of his town flocked to the court to petition for his parole and to pay the costs of his case.

Why? Because he was wrongly accused? No, for he had confessed his guilt.

Why, then, were his neighbors moved to such effort in his behalf? Because they objected to having an example made of a poor boy who was not able to pay his fine. Because they objected to having disgrace brought upon a boy whose crime—serious as it was—had been committed in a school where they contended that crime and immorality were the very nature of school life.

The young man was released, and all eyes were turned upon the school. Reports—at first unbelievable—were proven true. Unmentionable moral conditions were brought to light. The town rose up in a body against the school.

The board of education became desperate from the complaints heaped upon them. They agreed readily that a change in the administration of the school was necessary, but they did not know how to find a superintendent who could handle their extremely discouraging school situation.

It happened, however, that their attention was called to the possibility of their being able to get a young superintendent who had recently corrected a condition nearly as bad in a neighboring town. They called upon the prospective superintendent, interested him in the "opportunity" they had for him, offered him several hundred dollars increase in salary, and signed him up.

The new superintendent brought conditions under control immediately. Chaos was reduced to order. Confusion gave way to system. Idleness became industry. Disgrace turned to honor. Enemies became friends. The young criminal, whose conviction had resulted in the community upheaval, finished high school, worked his way through college, and is now a prominent teacher of his state.

This superintendent knew how to be tactful. He knew how to handle people. He has revealed his tactics in a new book **TACT AND THE TEACHER**.

A teacher refused a position in her home town to take one at a lower salary with a former superintendent of hers. She preferred to be in a school where she knew she would be surrounded with an atmosphere of good will. She chose to work for a superintendent whose administration meant a school characterized by co-operation, loyalty, and school spirit. That superintendent is the author of **TACT AND THE TEACHER**.

While other school superintendents were being forced to take reductions in salary, one superintendent received more than twenty-five per cent increase in a single year. He knew how to give satisfaction. He knew how to please. He knew how to be appreciated. And he tells how in his **TACT AND THE TEACHER**.

We have been permitted to offer a special edition of this new book to school executives and teachers at \$1.00 per copy. There will be a copy for you if you order NOW.

PLAINVIEW PUBLICATIONS, Lawrence, Kansas.

ORDER NOW

SPECIAL EDITION—PRICE ONE DOLLAR PER COPY.
(Postpaid when payment accompanies the order)

PLAINVIEW PUBLICATIONS,

Lawrence, Kansas.

Date.....

Dear Sirs:

Please send me a copy of *Tact and the Teacher* by Charles Ray Van Nice. Enclosed find check for \$1.00.

Name

Address

(Write order on separate sheet if you prefer not to mutilate magazine by clipping).

School Carnival Supplies

AT WHOLESALE

Remember

WE PAY THE POSTAGE

WE GUARANTEE SATISFACTION

FOR RUSH SHIPMENTS ORDER

DIRECT FROM THIS AD.

Oak Brand Air Balloons, 10 in. Per dozen	\$.25
Happy Hop Balloons, 6 in. Per dozen ..	.20
Chink Face Balloons, 10 in. Per doz. .	.42
Slim Jim Balloons, 44 in. Per doz. ....	.50
Airship Squawker Balloons. Per doz. .	.35
Balloon Sticks, 22 in. rattan. Per doz. .	.10
Confetti, 5-lb. package. Per package. .	.95
Serpentine. Per 100 rolls .....	.35
Novelty Horn Dusters. Per doz. ....	.40
Snake Blowouts. Per doz. ....	.40
Jap Crook Canes. Per doz. ....	.35
Miniature Hats. Per doz. assorted....	.70
Creme Hats. Per doz. assorted.....	.50
Fish Pond Assortment. Per 100 articles	2.50
Novelty Assortment. Per 50 articles. .	3.00
Throwing Darts, for games of skill, each .....	.10
Novelty Pencils. Per doz. ....	.80
Indestructible Pearl Necklace, each....	.50
Eagle Fountain Pen, each .....	.40
Hohner "Echo" Harmonica, each.....	.56
Invisible Photos for the fortune booth. Per dozen .....	.25
Admission Tickets. Per roll of 1000..	.55
Mueller-Keller's high grade candy bars. Per carton of 30 bars	1.15
Clove, Wintergreen and Peppermints. Per carton of 20 5c packs .....	.60
Mountain Mint Chewing Gum. Per carton of 20 5c packs .....	.60
Grape, Cherry, Lime and Orange Drink Concentrates. Package sufficient to make 5 gallons of drink, per package .....	.55
HOW TO PLAN AND CARRY OUT A SCHOOL CARNIVAL .....	.50

(Copy FREE with \$15 order of supplies)

ALL PRICES ARE FOR GOODS
DELIVERED TO YOUR TOWN.

Our Complete Catalog offers Razors, Pens, Watches, Clocks, Decorations, Make-up Materials, Etc. Copy Free on request.

**THE SCHOOL SERVICE
NOVELTY CO.**

1013 West Sixth Avenue
TOPEKA, KANSAS

A SOUND INVESTMENT

The Fidelity Securities Company of Topeka, Kansas, a Kansas Corporation, is placing for investment an issue of preferred stock, which is paying 8%, dividends payable quarterly.

The Company is incorporated to engage in the Finance business, but to date has been handling the time sales of an aluminum company and because of its limited capital it has not yet branched into the financing of furniture, radio, etc.

The issue being offered is for \$140,000.00 and here is your opportunity to invest in a growing company that has sufficient earnings to pay its dividends promptly.

If you have funds to invest and desire an 8% return on same, it would be well to communicate with

For further information address

The Fidelity Securities Company

GENERAL OFFICE

436 New England Building

TOPEKA,

-:-

KANSAS